

DIME NOVEL ROUND-UP

A magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers

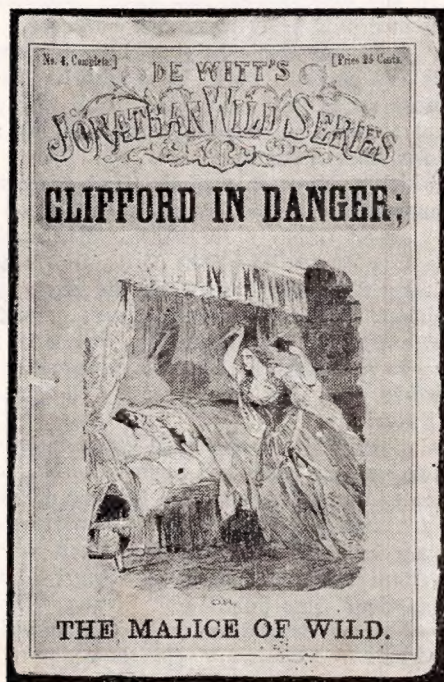
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Jesse James In Dime Novels: Ambivalence Towards An Outlaw Hero

By James I. Deutsch



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DE WITT'S JONATHAN WILD SERIES

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Jesse James In Dime Novels: Ambivalence Towards An Outlaw Hero

By James I. Deutsch

Roughly one hundred years after first achieving widespread notoriety for his crimes in the Middle West, Jesse James remains America's most noted outlaw. The legends surrounding him have been built into such epic proportions that he is usually celebrated as an American variant of Robin Hood: a courageous, clever and chivalrous gentleman, who was forced into a career of crime by unscrupulous lawmen, and could be stopped only through the cowardice and treachery of a former friend. Yet, there is also a darker side to the Jesse James legend—his stealing from and killing often innocent people—that is acknowledged, but rarely told. Both of these sides have long fascinated Americans. Attracted to the glamor of the individual criminal, but repelled by his acts of crime, we have had some difficulty deciding who our heroes are, and who they are not.

This ambivalence towards outlaws in general, and Jesse James in particular, is readily seen in the dime novels and nickel weeklies that were published in the late nineteenth and early twentieth centuries. In these publications, Jesse might be a saint one week, helping those in need by fighting the enemies of the people; in another week, he might be the devil incarnate, breathing fire and smoke as he kills and plunders all who stand in his way. This study will attempt to point out some of these varying attitudes and discuss possible reasons for their acceptance.

The question of which publication was the first to carry a Jesse James story is difficult to answer, but Frank Tousey's **Five Cent Wide Awake Library** seems to have a good claim to that title. Starting with "The Train Robbers; or, A Story of the James Boys," by J. R. Musick, which appeared in issue number 440 on June 27, 1881 (even while the gang was still at large), Tousey published eighteen Jesse James tales over the next two years, all except the first written by "D. W. Stevens," a company pseudonym.¹ The series apparently came to a sudden close with number 571, published August 22, 1883, when a "clean-up campaign" that year forced Tousey to ban all outlaw stories from his libraries.²

Although the rival firm of Street & Smith had mentioned Jesse James in its **New York Weekly** as early as 1881, and Norman L. Munro had included the outlaw in several issues of the **Old Cap Collier Library** during the early 1880s, Jesse James was not featured regularly until his adventures began appearing in the **Log Cabin Library** in 1889. On April 11 of that year, the fourth issue, "Jesse, the Outlaw: A Narrative of the James Boys, by Capt. Jake Shackelford, the Western Detective," was published. It was followed by thirty-one others over the space of almost four years, half of them written by Harry St. George Rathborne, and half by Thomas W. Hanshew, though all appeared un-

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der the by-line of W. B. Lawson, a stock Street & Smith pseudonym.³ Beginning with number 269 of the **Log Cabin Library**, most of those thirty-two issues featuring the James boys were reprinted, in hopes of keeping readers busy for another four years. The stories were again reprinted in the **Log Cabin Library** (Pocket Edition) during 1897-1903.

Frank Tousey, meanwhile, was not about to be upstaged. Two months after Street & Smith began its James boys adventures in the **Log Cabin Library**, Tousey counter-attacked by starting to reprint, in slightly different form, the eighteen stories that had appeared originally in his **Wide Awake Library**. He published them in his popular and long-lasting **New York Detective Library**, beginning with number 342, "Chasing the James Boys; or, A Detective's Dangerous Case," on June 22, 1889. But if Tousey wanted to do more than reprint just those eighteen **Wide Awake** stories, he certainly succeeded. The **New York Detective Library** ran roughly 200 original adventures of the James gang, most of them twice, to keep the James boys in the public eye for the next nine years. All appeared with the D. W. Stevens by-line, but were reportedly written by two of Tousey's best authors, John Roy Muisick and Francis Worcester Doughty.⁴ No other publisher was ever to match this output of Jesse James stories.

Although Tousey's **New York Detective Library** ended with number 801 on April 1, 1898, and Street & Smith's **Log Cabin Library** stopped on December 8, 1897 with number 456, Jesse James had not breathed his last in print. With the coming of the colored cover weeklies that sold for a nickel and were geared mostly for boys, the two firms gave the outlaw hero a new life with a new series in the new century. Tousey's **James Boys Weekly** came first, starting December 28, 1900, by simply reprinting the D. W. Stevens stories that had appeared originally in the **New York Detective Library**. Street & Smith was not far behind, coming out with **Jesse James Stories** on May 11, 1901. The latter series began by reprinting some of the thirty-two stories from the **Log Cabin Library**, but in order to keep up with the Tousey firm which had hundreds of tales to draw from, Street & Smith supplemented its holdings with new adventures, supposedly written by such company authors as Colonel Prentiss Ingraham and Laurana W. Sheldon, among others.⁵ All carried the by-line of W. B. Lawson.

Tousey's **James Boys Weekly**, the first of the two publications to hit the market, began by casting Jesse and Frank James in a highly positive light that was bound to win the hearts of most readers. They were introduced on the second page:

At dusk on that January day two horsemen rode up to the house of Mrs. Samuels. They were mounted on blooded animals, the finest known in the world. A single glance at them would convince the beholder that they were no ordinary horsemen.

Both were tall, well-dressed gentlemen, with heavy coats, mufflers, and the broad-brimmed hat so popular in the West.

One had a grave, solemn demeanor, while the other was light-hearted and jovial.

The eyes of each were blue and fearless. They had a peculiar nervous watchfulness about them born only of a life of danger.

One to glance at those well-dressed farmers would think them no more than men well to do in the world, or cattle speculators at most. But mild and unassuming as they appear, they are two persons whose names strike terror in the heart of any man, be he ever so bold.

They are men at whose command the iron horse halts to disgorge whatever wealth he may carry.

They are the notorious, deadly James Boys.⁶

This passage exemplified the dual nature of the outlaw hero: He was notorious and deadly and thus to be feared; but at the same time, he was bold and fearless, with eyes of blue. Most readers would be fascinated immediately.

The appeal to boys was further strengthened by the description of the James home. It sounded like the ideal boys den:

....built of logs, and a perfect fortification inside. It had entrances and exits to this day known only to the inmates. **Constructed out of material, and in a way that made it bullet-proof, it was both a comfortable shelter and a fort.**⁷

And later:

So neatly was it arranged that one might pass a life-time in the cabin and never discover the secret panel in the wardrobe, or dream that a cavern was beyond.⁸

If boys dreamed of a Jesse James hideout, this undoubtedly would meet their expectations.

To avoid confusion about where the James boys stood with regard to Mom and Apple Pie, it was noted that:

A tall, powerful woman, about fifty-one or two years of age, met the outlaws at the door, and, with all the affection of a mother, pressed them to her breast and kissed each a dozen times.

Never were two sons more dutiful and affectionate to a parent than Frank and Jesse James have been to their mother. Their friends give as an excuse for a great share of their iniquities the abuse their mother has sustained.⁹

This happy family scene, however, was soon disrupted by a sneak attack of Pinkerton detectives. In the dead of night, while "the brigand kings slept so peacefully," a "heavy, blazing ball" was thrown in through the window. A violent explosion resulted:

A fragment of the shell shattered the arm of the mother, tearing it almost from the body....A dying lad of fourteen, and a mangled woman lay on the floor. Three frightened children were in the other room.¹⁰

A shocked Jesse and Frank were able to make their escape through one of the secret panels, and afterwards pledged their revenge:

"If there was ever anything which calls for vengeance, it is this last atrocious act; and I swear," continued the outlaw, holding his right hand above his head, "by all that I hold sacred, that never will I cease in my efforts until the last man engaged in any way in the attack of last night shall have been put to death."¹¹

One could hardly expect the James boys to do otherwise. Such treacherous and dastardly detectives, who would brutally kill a defenseless child and maim a loving mother, deserved no better fate. Sympathy for the outlaws was thus established from the beginning.

In succeeding issues, the outlaw's code of honor was further elaborated: the rights of women were respected; one never killed except in self-defense; and unscrupulous criminals who gave the profession a bad name were hunted down by the James boys, themselves.¹² Yet there were already some signs that the **James Boys Weekly** was to become more interested in the detectives and lawmen on the trail of the outlaws than in the outlaws themselves. There soon appeared Sam Sixkiller, a Cherokee detective, who "was perhaps the coolest, bravest man of any nationality during his time. He was a man who shrank from no danger, be it ever so great."¹³ And Carl Greene, a Pinkerton detective who "seemed to have some magical power which he exerted over the outlaw, to make him as harmless as a lamb."¹⁴ **Greene** quickly became some-

thing of a regular feature in the *James Boys Weekly*, appearing in a plethora of disguises, always outwitting the outlaws, often capturing them, but never holding on to them long enough for the stories to end with him the final victor.

A turning point in the weekly series seemed to come after four months. Although other accounts of Jesse's death enshrined the outlaw as a man betrayed and shot in the back by a "dirty little coward"¹⁵ named Bob Ford, the *James Boys Weekly* had a different story to tell. In its account, Bob and Charley Ford were tricked into joining the James gang and forced to sign "a most terrible oath."¹⁶ In short order, Bob watched Jesse whip an old man to death, albeit accidentally; the victim's daughter, Mollie Hayes (who happened to be Bob's old "schoolgirl sweetheart"), committed suicide by leaping into a horse pond; and Bob Ford secretly swore revenge against the outlaw leader. When Bob finally made good on his pledge by shooting Jesse, the story concluded:

Bob Ford still lives, and when he feels any compunctions of conscience at the deed, remembers Mollie Hayes, and says:

"I have had my vengeance."¹⁷

There was little doubt that Bob had done the right thing.

Readers may have been surprised to find Jesse killed off so early in the series. Although the stories continued the following week as if nothing had happened, a subtle shift in attitude away from the outlaws and towards the lawmen had been completed. In many of the remaining issues, the hero was no longer Jesse, but the brave detective, Carl Greene, who pursued the James gang. Greene's exploits became legendary: even Jesse "was amazed at the daring of the detective. It seemed incredible that anyone not endowed with superhuman abilities could have done" what Carl Greene did.¹⁸ And Carl Greene was not only courageous but clever as well: He could disguise himself as an English visitor,¹⁹ as a tenderfoot,²⁰ as a "Gent from California,"²¹ as a cripple,²² and much more. Indeed, he was everything that a boy's hero should be.

In contrast, the James boys were usually lifeless characters who acted as mere foils for the likes of Carl Greene; or, at times, they could be decidedly evil:

Just imagine a dark lonesome wood.

A blazing fire, a dark night, and half a score of men, with eyes of flame and demoniacal expressions on their faces, such as would make the beholder shiver, and you have a fair picture of the James Boys' band.

Jesse James, the bandit king of the world, is perhaps the wildest, most desperate looking of all that band of outlaws.

His close-cropped beard was almost black, and his keen blue eyes were almost black in the firelight.²³

The saint-like, blue-eyed Jesse of the earlier issues had obviously changed.

Unlike Tousey's *James Boys Weekly* which changed from tales of outlaw heroes to tales of detective heroes, Street & Smith's *Jesse James Stories* underwent the opposite transformation. It began by presenting Jesse in a negative light before switching suddenly to stories that emphasized his cleverness, bravery and sense of fair play.

The series opened with the proverbial bang:

Bang! Ping! A bullet whistled by my left ear.

Bang! Ping! Thud! Another whistled by my right ear, clipping a lock of hair, and burying itself in the stalk of the heavy black snake whip I was flourishing aloft at the time.²⁴

This story was told in the first person by "Bill Lawson," a private detective on the trail of the James gang. Although later stories changed to a third

person narrative, the point of view of the detective predominated, as evidenced by the new subtitle of the *Jesse James Stories*: "A Weekly Dealing with the Detection of Crime."

The portrayals of Jesse in these early issues were strongly anti-heroic. When a traveller named Miller found the body of a detective killed by the James gang:

....tears sprang to his eyes....[The detective] was as brave a fellow as ever lived, and Miller knew that he left behind him a wife and little children.

"Monster, Jesse James!" he muttered, between his teeth. "To think that he, too, has a wife, and they say that he loves her, yet his victims are numbered by hundreds, while he goes on his way a death-defying demon!"²⁵

When, in the same issue, Jesse's hideout was described, it was not something out of a boy's dream, but more like something out of a nightmare. The den was guarded by a wolf named Terror, "a gaunt, hungry-looking creature, whose eyeballs shot forth flames of fire as it scented a stranger."²⁶ Moreover, Jesse's manners seemed to match this evil environment. Hardly a gentleman, "his first words were a curse, as usual."²⁷ A typical passage of speech might be:

"Curse the whelps! If I only had 'em here!" yelled Jesse James, sticking his knife into the table. "By the eternal! I'd cut out their hearts! I'd flay them alive and feed the wolves with their carcasses!"²⁸

If Jesse was not the devil himself, he was certainly a near relation.

But just as the *James Boys Weekly* changed its portrayal of Jesse so, too, did the *Jesse James Stories*, only in just the opposite way: transforming the outlaw from devil to saint. The turning point came in the thirty-sixth week, with the account of the attack on the James home and the wounding of Mrs. Samuels, Jesse's mother. The events were basically the same as described in the first issue of the *James Boys Weekly*, but this time the detectives and their deeds were described in even more negative tones:

The cruel grenade had worked terrible havoc.

Mrs. Samuels' arm was torn away from the shoulder and she fell senseless to the floor.

The poor boy, George, the one whom Jesse James had kidnapped, lay dead on the floor, horribly mutilated. Just as a new life was opening up for the child, just as he began to have hopes of a future happy life by the side of a fond father, a cruel plan cut short his youthful life....

Jesse and Frank gnashed their teeth to the madness of their rage.

"I swear," cried Jesse, "to have revenge for this dastardly outrage!"

"Woe to the cowardly wretches who have done this deed!"

"Jesse James lives for nothing now but to avenge."

"Death, death to all sleuthhounds!"²⁹

The implication, of course, was that if a man was ever driven to a life of crime, it was Jesse James.

Thereafter, in most of the *Jesse James Stories*, there was little that Jesse could do wrong. In each issue, he seemed to face insurmountable odds and would often be trapped by scheming detectives, only to inevitably escape their clutches through a combination of courage and cleverness worthy of the fairest hero, to battle them again the following week. If, for example, facing certain death as a prisoner in a California hacienda, Jesse's courageous words would be: "Fire away, I'll cringe not before you, or beg for my life."³⁰ At other times, he might help two women reclaim the lost deed to their property, and then, like a lone ranger, "avoiding all thanks," would bid them fare-

well.³¹ In a later issue, he, in the best Robin Hood tradition, would pay the mortgage on a farm that a greedy miser had come to collect, and, then, as before, "without another word or grasp even of the hand," would leap "into the saddle with the ease of a perfect athlete" and ride away at a gallop.³² Even when pursued by an honest and noble detective like Daring Dan Carroll, Jesse could keep a reader's sympathy by selflessly rescuing the disabled Dan from a raging prairie fire.³³ Needless to say, there were no more blasphemous words to be issued from Jesse's lips.

Indeed, Jesse's now-found heroism won him praise from many sources. Daring Dan stopped hunting the outlaw because "Jesse James has proven himself a hero, evil as men call him."³⁴ A worthy rancher named Paxton was similarly impressed. He exclaimed:

"This is the most remarkable man I ever knew, a man of an iron nerve, the courage of a lion, and a good heart.

"He has avenged some wrong done him, and now is content to let the dead past bury its dead."³⁵

In another instance, when a man protested that Jesse was the "biggest robber in America," a bystander corrected him:

"Jesse James don't rob from the poor. He sees justice done...."

"Don't you believe all ye hear, boy. Jesse ain't so bad as his enemies paint him. He's a good man, what has been badly treated. He's helped many a man out and he'll help you."³⁶

Readers of these later *Jesse James Stories* could not help but think of Jesse as a super hero. He was brave, chivalrous, clever and a friend of the people. A more sympathetic portrayal would be difficult to find. Even though an outlaw, Jesse had the characteristics that most boys of the day sought to emulate.

It was this type of portrayal that apparently brought an end to the Jesse James stories in both the Tousey and Street & Smith publications. Although the details are unclear, public pressure condemning the glorification of the outlaws seems to have convinced the publishers, reportedly by agreement,³⁷ to kill the series. Tousey was the first to discontinue, and he must have done so literally overnight: his last issue, number 139 of August 21, 1903, advertised a number 140 that was never to be published. Street & Smith's *Jesse James Stories* ended a week later with number 121 on August 29, 1903.³⁸

Whatever the circumstances that led to their termination, the James boys as heroes were then already losing out to more virtuous and modern characters such as Frank Merriwell, Nick Carter, Diamond Dick, Fred Fearnot and others. "Virtue must triumph," Eugene T. Sawyer, who wrote many of the Nick Carter stories, told an interviewer. "Vice and crime must not only be defeated, but must be painted in colors so strong and vivid that there is no mistake about it. The stories of the James Boys are the only exceptions I know; but after all, they came to grief at last."³⁹

Before those stories ended, however, they had certainly influenced a great many readers. It may be an exaggeration to say "that at least two generations of American youth obtained their image of Jesse James" from the dime novels,⁴⁰ but that may not be far from the truth. But what kind of image was it? That same historian later wrote elsewhere that:

Unusual shooting ability, courage in the face of danger, willingness to aid the unfortunate, deference to women and ability to surmount all obstacles are common characteristics of the dime novel Jesse James. The Pinkertons and detectives in general did not fare well at the hands of these authors.⁴¹

Such an evaluation would be accurate enough for many of the later *Jesse*

James Stories, but, as shown earlier, would ignore all the **James Boys Weekly** issues in which Carl Greene, a Pinkerton detective, as well as other heroic lawmen, were cast in heroic images. Equally simplistic would be a view from the other extreme which argued that the **James boys stories**, especially those published by Tousey, did "NOT glorify the outlaws at all."⁴² That writer, apparently, had not read the later *Street & Smith* issues, nor some of the early numbers of the **James Boys Weekly**.

A more accurate, though perhaps inconclusive evaluation would maintain that the **Jesse James** tales neither wholly glorified nor defamed the bandits, but reflected the societal ambivalence towards the outlaw hero figure. In the minds of the public, the outlaw hero was both repulsive and attractive. Deliberately or not, the dime novels seemed to mirror this confusion by presenting **Jesse James** sometimes as saint and sometimes as demon, but neither completely one nor the other.

One might argue, however, that the inconsistency in attitudes was due simply to the inconsistency in attitudes of the several authors that in fact wrote the **Jesse James** stories; or due, perhaps, to the ephemeral nature of the publications themselves. This, probably, was not the intent of the publishers. At the time, it was quite common for several writers to contribute stories about a single dime novel character and still maintain a consistent image. As far as the readers of the **James Boys Weekly** knew, all the stories were written by one D. W. Stevens, a "well-known and popular author.... whose home in the West is in the immediate vicinity of the place where the **James Boys** met with most of their daring adventures, and who is familiar with the incidents he so ably describes."⁴³ Likewise, the readers of **Jesse James Stories** had probably never heard of people like St. George Rathborne or Thomas Hanshaw, but knew well enough "that remarkable man, W. B. Lawson, whose name is a watchword with our boys."⁴⁴ With a purported single author, then, it would seem likely that the publishers would insist that their actual different writers keep the characterizations reasonably consistent. An isolated shift in attitude might be permitted, and might, in fact, keep a steady readership in suspense. But any permanent shifts in attitude (e.g., from saint to demon, or vice versa) probably would have to come from the publisher and would have to be carried out over an extended period of time.

Obviously, more work is needed for a final evaluation. Through analyses of the different writing styles, it may be possible to identify which authors wrote which stories, and then plot the results to see if the same general trends of saint to demon in the **James Boys Weekly**, and demon to saint in the **Jesse James Stories**, remain. One might also compare closely the stories that were reprinted from the **New York Detective Library**, for example, with those that were not, to determine if the story selection processes indicate a pro-Jesse or anti-Jesse attitude.

Nevertheless, for whatever reasons an ambivalent attitude towards the outlaw hero was presented in the dime novels, it is evident that such ambivalence has not disappeared. When the motion picture came into being, making "tales of murder and bloodshed" available "without even the exertion of reading,"⁴⁵ the dime novel as the popular medium for such subjects was displaced. But the portrayal of the outlaw hero, while perhaps becoming more dynamic did not change substantially. Recent films loosely based on historical outlaw figures such as Bonnie Parker and Clyde Barrow in "Bonnie and Clyde," John Dillinger and Pretty Boy Floyd in "Dillinger," and Charles Starkweather and Caril Anne Fugate in "Badlands," have romanticized those outlaws to a great degree, but have not ignored their darker sides, which, often in the form of psychoses, tend to make them unsatisfactory and somewhat repellent models

for many viewers. Moreover, in a different way, the recent popularity of policemen-heroes like Dirty Harry Callahan, Popeye Doyle and Frank Serpico, who seem to merge with traditional outlaw figures, also may indicate that we still are not sure who our heroes are, and who they are not. The distinctions between cop-saints and outlaw-demons probably have never been fuzzier, but the roots for such traditions go back at least as far as the dime novel Jesse James.

Footnotes

1. J. Edward Leithead, "The Outlaws Rode Hard in Dime Novel Days," *The American Book Collector*, 19 (December 1968), p. 13, claims there were only seventeen Jesse James stories in the *Wide Awake Library*, but a count of titles (nos. 440, 457, 462, 466, 469, 474, 479, 482, 488, 490, 492, 514, 521, 527, 531, 538, 550 and 571) brings the total to eighteen.
2. Ralph P. Smith, "Barred by the Post Office," *Reckless Ralph's Dime Novel Round-Up*, 13 (Number 145, October 1944), p. 2.
3. Leithead, p. 15, lists many of the *Log Cabin Library* titles, with identification of some of the authors. Rathborne's name is listed differently—as St. George Henry Rathborne—in Albert Johannsen, *The House of Beadle and Adams* (Norman: University of Oklahoma Press), 1950, II, p. 231.
4. Leithead, p. 13.
5. *Ibid.*, p. 17.
6. D. W. Stevens, "The James Boys; or, The Bandit King's Last Shot," *James Boys Weekly*, 1 (December 28, 1900), p. 2.
7. *Ibid.*, p. 3.
8. D. W. Stevens, "Chasing the James Boys; or, A Detective's Dangerous Case," *James Boys Weekly*, 2 (January 4, 1901), p. 7.
9. Stevens, "The James Boys," *James Boys Weekly*, 1, p. 3.
10. *Ibid.*, p. 5.
11. *Ibid.*, p. 6.
12. D. W. Stevens, "The James Boys and Pinkerton; or, Frank and Jesse as Detectives," *James Boys Weekly*, 3 (January 11, 1901), p. 3.
13. D. W. Stevens, "Sam Sixkiller, the Cherokee Detective; or, The James Boys' Most Dangerous Foe," *James Boys Weekly*, 7 (February 8, 1901), p. 16.
14. D. W. Stevens, "Old Saddlebags, the Preacher Detective; or, The James Boys in a Fix," *James Boys Weekly*, 8 (February 15, 1901), p. 16.
15. H. M. Belden, ed., "Ballads and Songs Collected by the Missouri Folklore Society," in *The University of Missouri Studies*, 15 (January 1940), p. 402.
16. D. W. Stevens, "The Ford Boy's Vengeance; or, From Bandits to Detectives," *James Boys Weekly*, 19 (May 3, 1901), p. 6.
17. *Ibid.*, p. 28.
18. D. W. Stevens, "The James Boys in the Mountains; or, Carl Greene the Detective's Great Surprises," *James Boys Weekly*, 68 (April 11, 1902), p. 5.
19. D. W. Stevens, "The James Boys and the Cockney; or, Carl Greene as the Man from England," *James Boys Weekly*, 83 (July 25, 1902).
20. D. W. Stevens, "The James Boys and the Tenderfoot; or, Carl Greene Playing the Dude Detective," *James Boys Weekly*, 77 (June 13, 1902).
21. D. W. Stevens, "The James Boys and the Sport; or, Carl Greene as the 'Gent from California'," *James Boys Weekly*, 86 (August 15, 1902).
22. D. W. Stevens, "The James Boys and the Cattle King; or, Carl Greene

- as a Herder," *James Boys Weekly*, 90 (September 12, 1902).
23. D. W. Stevens, "The James Boys' Mistake; or, Carl Greene, the Detective's Clever Ruse," *James Boys Weekly*, 40 (September 27, 1901), p. 1.
 24. W. B. Lawson, "Jesse James, The Outlaw," *Jesse James Stories*, 1 (May 11, 1901), p. 1.
 25. W. B. Lawson, "Jesse James in Wyoming; or, The Den in the Black Hills," *Jesse James Stories*, 6 (June 15, 1901), p. 7.
 26. *Ibid.*, p. 11.
 27. *Ibid.*, p. 15.
 28. W. B. Lawson, "Jesse James' Close Call; or, The Outlaw's Last Rally in Southern Wyoming," *Jesse James Stories*, 12 (July 27, 1901), p. 22.
 29. W. B. Lawson, "Jesse James' Exploits," *Jesse James Stories*, 36 (January 11, 1902), p. 26.
 30. W. B. Lawson, "Jesse James' Double Trouble; or, At the Mercy of a Foe," *Jesse James Stories*, 65 (August 2, 1902), p. 8.
 31. W. B. Lawson, "Jesse James Flight for Life; or, The Red Run of the Robber Riders," *Jesse James Stories*, 69 (August 30, 1902), p. 26.
 32. W. B. Lawson, "Jesse James' Tug of War; or, Daring Dan in Disguise," *Jesse James Stories*, 86 (December 27, 1902), p. 14.
 33. W. B. Lawson, "Jesse James' Fateful Feud; or, Squaring an Oath of Revenge," *Jesse James Stories*, 88 (January 10, 1903), p. 25.
 34. *Ibid.*, p. 25.
 35. W. B. Lawson, "Jesse James' Death Track; or, The Nemesis on the Traitor's trail," *Jesse James Stories*, 66 (August 9, 1902), p. 26.
 36. W. B. Lawson, "Jesse James on a Traitor's Trail; or, Fighting on Both Sides," *Jesse James Stories*, 100 (April 4, 1903), p. 3.
 37. William A. Settle, Jr., *Jesse James Was His Name* (Columbia: University of Missouri Press, 1966), pp. 190, 230, cites a letter from a Street & Smith executive which claims there was an agreement between the two firms to end the Jesse James stories. Settle does not explain, however, why Street & Smith kept publishing for four months after Tousey stopped.
 38. Quentin Reynolds, *The Fiction Factory; or, From Pulp Row to Quality Street* (New York: Random House, 1955), p. 115, reproduces a letter of complaint which he claims was responsible for killing the series. Perhaps there was such a letter, but the one Reynolds shows appears to be dated January 19, 1905, written long after the series was discontinued. Reynolds also claims that the series ended after 121 issues, which would mean that Street & Smith stopped publishing the Jesse James stories at about the same time that Tousey did. The alleged agreement between the two firms, cited by Settle, would then make more sense. However, most other sources (including Edward T. LeBlanc and Ralph Adimari, "A Checklist of Street and Smith Dime Novel and Related Publications," *Dime Novel Round-Up*, (Number 299, August 15, 1957), p. 62) maintain that the series did not end until after 138 issues had been published. However this is in error and was corrected in *Dime Novel Round-Up* (Number 351, December 15, 1961, p. 119). The number is given as 123, the number advertised, but evidently as in the case of *James Boys Weekly* the announced numbers beyond No. 121 were never published.
 39. Gelett Burgess, "The Confessions of a Dime-Novelist," *The Bookman*, 15 (August 1902), p. 530.
 40. Settle, p. 187.
 41. William A. Settle, Jr., "The Dime Novel as an Historian's Tool," *Dime Novel Round-Up*, 39 (Number 457, October 15, 1970), p. 104.
 42. Robert Jennings, "Letter to the Editor," *Dime Novel Round-Up*, 44 (Num-

mer 514, July 15, 1975), p. 86.

43. D. W. Stevens, "The James Boys; or, The Bandit King's Last Shot," *James Boys Weekly*, 1 (December 28, 1900), back cover.
44. W. B. Lawson, "Jesse James' Legacy; or, The Border Cyclone," *Jesse James Stories*, 2 (May 18, 1901), back cover.

The Lawrenceville Series, by Owen Johnson

By Bob Chenu

This series is one of those which wears well. I find it an enjoyable experience to pick up and read these books today, despite the lapse of time since they were first published. The adventures and escapades of Dink Stover, Doc Macnooder, and The Tennessee Shad at Lawrenceville Academy are still amusing.

The books comprising this series are as follows:

1. The Eternal Boy, copyright 1908, Dodd Meade & Co.
(first serialized in *Century* magazine in 1908)
2. The Prodigious Hickey, copyright 1910 by Little Brown & Co.
(this is a re-copyright of The Eternal Boy—same story under a new and in my opinion, better title)
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4. The Tennessee Shad, copyright 1911, Little Brown & Co.
5. Stover At Yale, copyright 1912, Little Brown & Co.
6. Skippy Bedelle, copyright 1922, Little Brown & Co.

These books went through many printings by Little Brown & Co., and were also later reprinted by Grosset and Dunlap.

It is of interest to note that the author was an alumnus of Lawrenceville, and knew the school well. It is also an item worthy of note, but relatively unknown, that many of the boys of the graduating classes of the years 1894 through 1897 served as inspirations for characters used in the stories.

A few of the characters are fictitious, including such important ones as Dink Stover and Tough McCarthy. For the most part the portrayals are composites of boys who attended The Lawrenceville School with the author. A list of characters and the names of Owen Johnston's schoolmates who inspired them follows:

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This listing was discovered by Owen Cobb in a special autograph edition which he was fortunate enough to secure, and which he has been kind enough to share with me.

Since it is 78 years from the class of 1897 to 1975, and since the boys in the stories are teenagers, it is evident that the youngest any could possibly be today is 92.

Though many, if not all, have passed away, their boyhood frolicsomeness can still make pleasant reading. I heartily recommend picking up one of these tales for an enjoyable reading session.

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286. Paul F. Miller, 4365 Belmar Terrace, Vienna, Ohio 44473
287. Paul Fisher, 281 Calle de Santo, Green Valley, Ariz. 85614
288. William M. Reynolds, Jr., 303 Van Buren Ave., Oakland, Calif. 94610
289. Mel Morrison, P. O. Box 174, Scarborough, Maine 04074
290. Robert W. Jennings, RFD 2, Whiting Road, Dudley, Mass. 01570
291. Jack Bales, 305 E. Leo St., Apt. 4, Eureka, Ill. 61530
292. W. A. Seaman, 6 Hawthorn Crescent, Bramalea Woods, Ont. L6S 1B1, Canada
293. John W. Thompson, P. O. Box 777, Ruidoso, N. Mex. 88345
294. Darrell C. Richardson, Jr., 899 Stonewall St., Memphis, Tenn. 38107
295. John Dinan, 141 Ipswich Road, Topsfield, Mass. 01983
296. T. Stewart Goas, 908 Willard Circle, State College, Pa. 16801

297. S. K. Winther, 7521 41st Ave., N. E., Seattle, Wash. 98115
298. Dallas Public Library, 1954 Commerce St., Dallas, Texas 75201
299. Queensland Institute of Technology, Box 246 North Quay, Brisbane, Australia
300. Harold L. Walrod, RR 1, Box 108, DeWitt, Iowa 52742
301. C. Addison Hickman, 702 W. Sycamore, Carbondale, Ill. 62901
302. Merritt A. Russell, 27 Scott St., Box 180, Oxford, N. Y. 13830
303. Joseph A. Mahon, 626 55th St., Brooklyn, N. Y. 11220
304. William D. Gurtman, 29 Abeel St., Yonkers, N. Y. 10705
305. W. D. Price, 16 Bysher Ave., Flourtown, Pa. 19031
306. Jerry Friedland, 6 Elyse Road, Monsey, N. Y. 10952
307. Richard A. Mizza, 280 Mulberry St., Fall River, Mass. 02720
308. Babe Swift, 28 Colin St., Yonkers, N. Y. 10701
309. Karen Nelson, 109 Walter Library, Univ. of Minn., Minneapolis, Minn. 55455
310. Virgil G. Jackson, 94 West Water St., Beaver Dam, Wis. 53916
311. Floyd E. Stewart, Star Route, Eden Mills, Vermont 05653
312. Louise Harris, 15 Jay St., Rumford, R. I. 02916
313. David L. Greene, P. O. Box 3468, Demorest, Georgia 30535
314. John R. Ruckel, 78-47 86th St., Glendale, N. Y. 11227
315. Tappin Book Mine, 202 Orange St., Neptune Beach, Fla. 32233
316. Joseph Stoner, 319 South Jackson St., Arlington, Va. 22204
317. Louis Bodnar, Jr., 1502 Laurel Avenue, Chesapeake, Va. 23325
318. Robert E. Andrews, Parson-Jurden International Corp., 112 Elizabeth 11 Boulevard, Teheran, Iran
319. Wales College of Librarianship, Llanbadarn Fawr, Aberystwyth, Wales
320. Horst K. Joost, 11014 Forest Hills Drive, Tampa, Fla. 33612
321. Regensburg Universitätsbibliothek, 84 Regensburg 2 Postfach 409, West Germany
322. Albert T. Kish, 149 First Ave., New York, N. Y. 10003
323. Old Book Shop, 75 Spring St., Morristown, N. J. 07960
324. Eric L. Mortenson, 16 Lynwood Road, Verona, N. J. 07044
325. David A. Arends, P. O. Box 21, Toledo, Iowa 52342
326. Otenheimer Publishers Inc., 1632 Reisterstown Rd., Baltimore, Md. 21208
327. Max Sorel, Le Parc Continental, Place Stanislas, 06400, Cannes, France
328. Jah H. Pursel, 205 Winding Way, Norristown, Pa. 19401
329. William L. Favreau, 110 Nevada Ave., Wilmington, Delaware 19803
330. Stewart C. McLeish, 270 Shute St., Apt. 6, Everett, Mass. 02149
331. Dr. Elizabeth A. Lawrence, P. O. Box 35, Adamsville, R. I. 02801
332. Mrs. Richard W. Clark, 235 Broadway, Apt. 3, South Portland, Me. 04106
333. Gene Fiege, 5007 217th St., S. W. Mountlake Terrace, Wash. 98043
334. Barry King, 172 W. Pike, Pontiac, Mich. 48053
335. Jerold Rauth, N70 W6204 Bridge Road, Cedarburg, Wis. 53012
336. Diana J. Berry, 120 Sanial Ave., Northvale, N. J. 07647
337. Mohawk Valley Community College, 1101 Sherman Dr., Utica, N. Y. 13501
338. Paul Flayer, Box 431, Ridgfield, N. J. 07657
339. Jim Deutsch, 2211 Third Ave., So. Apt. 8, Minneapolis, Minn. 55404
340. Frank Schott, Route 1, Box 294 D-1, Suring, Wis. 54174
341. Rocco Musemeche, P. O. Box 1232, New Iberia, La. 70560
342. Cliff J. Bedore, Box 4, RR #2, Nel Holstein, Wis. 53061
343. John Fish, 63 E. Front St., Hancock, N. Y. 13783
344. John R. Downs, 774 Mary Ann Drive NE, Marietta, Ga. 30062
345. Jerome Holtsman, 1225 Forest Ave., Evanston, Ill. 60202

346. George Wuyek, 115-70 237th St., Elmont, N. Y. 11003
347. Gene Hafner, 9 Northampton Road, Timonium, Md. 21093
348. Dr. Donald Bronsky, 104 Oak St., Binghamton, N. Y. 13905

There was a net increase of 16 members during 1975. 5 members died: Charles Bragin, P. J. Moran, Ray Mengar, George Fronval and Willard D. Thompson. 22 members dropped for various reasons: Harold C. Farmer, W. Hall, William H. Petreca, Cincinnati Public Library, Bob Dawson, William H. Oudeans, Daryl E. Jones, Herbert A. Faulkner, William R. Bauman, James Pollock, Mrs. Claude D. Roach, Mrs. Mary H. Roseberg, Walter Rigdon, Mark Sprecher, Vernon Tyner, R. M. Brown, Robert Richschafer, Thomas E. McElhone, Victor J. Ventura, Peter A. Soderbergh, Virginia Faulkner. 41 new members were enrolled beginning with No. 308 above.

MEMBERSHIP CHANGES

177. Elmer W. Clason, 738 Woodland Av., Wadsworth, Ohio 44281 (New add)
349. Charles S. Robison, R. 2, Box 332, Crestwood, Ky. 40014 (New member)
81. Ward G. Loucks, Care Kramer, Brantingham, N. Y. 13312 (New add.)
165. Maurice E. Owen, RFD #2, Litchfield, Maine 04350 (New address)
153. Judson S. Berry, Box 163, Howard So. Dak. 57349 (New address)
350. Earl R. Dozier, 1112 W. Dessau Road, Austin, Tex. 78753 (New member)
351. Lynn W. Gates, 227 Prospect St., Jamestown, N. Y. 14701 (New mem.)
187. Harry Mitchell, 2727 Victoria Ave., St. Paul, Minn. 55113 (New address)
352. Edward A. Pollock, Box 133, Sparkill, N. Y. 10976 (New member)
353. William A. McElhone, 603 Newport Gap Pike, Wilmington, Del. 19804 (New member)

NEWS NOTES

Mr. William D. Gurtman of 29 Abeel St., Yonkers, New York would like to acquire an old S&S catalogue.

Sad to announce the death of Charles Bragin, the dean of dime novel collectors. Mr. Bragin died May 22, 1975 at Woodbridge, Conn. He was born in Boston, Mass. Sept. 1, 1887 and moved to New York City as a young child. He became an avid reader of dime novels. Secret Service was one of his favorites what with the stories of New York's Chinatown which was near his home during his childhood years. He became a successful businessman and importer. He retired a number of years ago and followed a number of race horses he owned from track to track. His "Hi" post cards will be missed by many of his friends.

Our printer, Harlan W. Miller, 821 Vermont, Lawrence, Kansas 66044, is collecting old tin type photos, also those on heavy cardboard like in the old albums. He says it is a shame so many of these old pictures are being destroyed as so often the generations who inherit them do not know who they are pictures of. These should be kept for the interest in the clothes they wore, and occasionally background scenes. Check yours over and give him a chance to save these, rather than pass them on to someone who will destroy them. He will pay a reasonable price, let him know how much you want and what you have. Old albums too if you have no further use for them.

FOR SALE

BURTIS, THOMSON

Daredevils of the Air. G&D, green cover, slightly warped, spine faded	1.50
Flying Black Birds. G&D VG green cover, d/j	3.00
Flying Blood. The Fiction League. 1932. Good	2.00
Four Aces. G&D, blue cover. Good, d/j, hinge cracked	2.50
Haunted Airways. Sundial Press. Orange cover. Good	2.00
Haunted Airways. Doubleday. (Teen-Age Mystery Classics) Good	2.00
Rex Lee Ace of the Air Mail. G&D. Ex.	2.50
Rex Lee Ace of the Air Mail. G&D. Good	2.00
Rex Lee Aerial Acrobat. G&D, Good	2.00
Rex Lee Gypsy Flyer. G&D. VG, d/j with slight piece missing	3.00
Rex Lee Gypsy Flyer. G&D, Good	2.00
Rex Lee's Mysterious Flight. G&D, Good	2.00
Rex Lee on the Border Patrol. G&D, VG, d/j	3.00
Rex Lee on the Border Patrol. G&D, Fair, hinge cracked	1.50
Rex Lee Ranger of the Sky. G&D, Fair, shows wear	1.50
Rex Lee Rough Rider of the Air. G&D, Good	2.00
Rex Lee Trailing Air Bandits. G&D, VG	2.00
Rex Lee Trailing Air Bandits. G&D, Fair	1.50
Wing for Wing. G&D, VG, d/j	3.00
Wing for Wing. G&D, Good	2.00

BUTTS, WALTER E., JR.

Brothers of the Senecas. Goldsmith, Red cover. Fair hinges cr.	1.00
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CANFIELD, FLAVIA A. C.

Kidnapped Campers on the Road, The. Harpers. VG	2.50
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CARR, ANNIE ROE

Nan Sherwood's Winter Holidays. Hearts International. Good	2.00
--	------

CARSON, JAMES, Captain

Saddle Boys at Circle Ranch. C&L, Good	2.00
Saddle Boys at Circle Ranch. C&L, Fair, shows wear	1.50
Saddle Boys in the Grand Canyon. C&L, hinge cracked	2.00
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Saddle Boys on the Plains. C&L, Good	2.00

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Boy Scouts First Camp Fire. Burt. Lt. green cover, VG, d/j	3.00
Boy Scouts First Camp Fire. Burt. Lt. green cover. Fair	1.50
Boy Scouts First Camp Fire. Burt. Brown cover. Good	2.00

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Nick Carter Studies

(Being a Series of Short Articles, Fact or Fancy, Relating the Doings of the Great New York Detective)

By J. Randolph Cox

1

Nick Carter's Capitol Case; or, The Daring Detective's Defiance
by

The Author of "Nick Carter"

(Note: The following fanciful account was read as a part of the Second Annual Festival of Creative Works at the Saint Olaf College Language and Literature Group Meeting in April, 1975.)

"You sent for me and I have come!"

Inspector Thomas Byrnes looked up from his cluttered desk. A dishveled old man, fragrant from a Night in the Bowery, stood before him.

"You! Why should I want to see you? I'm the chief of detectives of the New York Police Department!"

"And I am Nick Carter, the famous New York Detective!" The old man vanished in a cloud of false hair, grease-paint, and nose putty to reveal the handsome features of that worthy.

"Nick! Egad, you gave me a start! As long as I live I can never be properly prepared for your appearance in a new disguise!"

"I must admit that thinking up new ones keeps me busy! My trunks and closets are bulging with them. I am constantly in one disguise or another to keep criminals from learning what I really look like. It is the price I must pay to protect New York City."

Inspector Byrnes gestured and the famous New York Detective sat down. He offered Nick a cigar and the latter took it.

"And how are you, Nick?" he asked, biting off the end of his own cigar. "How is business as New York's greatest detective?"

"Fine." Nick's eyes narrowed as he looked at the chief of detectives through a haze of cigar smoke. "But you didn't ask me here to inquire about my health. You never do. There must be devilry afoot somewhere."

"Tell me who the foe is! Is it Dr. Quartz, or Livingston Carruthers? Is it Dazaar or Dan Derrington? Has Burton Quintard returned from the dead?"

"Am I to face organized crime? Is it the League of Larceny, the Rogues of Rascality, the Minions of Murder, the Society of Swindlers, or a mere Barony of Robbers?"

"Am I to guard the crown jewels, the imperial emeralds, or the royal rubies?"

"Is Fort Knox short a million dollars? Has the First Congressional Bank and Trust been..."

Inspector Byrnes raised his hand.

Desist! I'd like you to go to Cleveland..."

"Ohio?"

"President Grover Cleveland. We've received word of a plot to assassinate or at least kidnap him."

"Probably by the opposition party..." said Nick accepting a sealed envelope from Byrnes. "Ah! It will be good to be on the trail again. I'll

leave at once! Ethel has been complaining about the number of cigars I smoke and this will give her a chance to air the house."

The famous New York detective stood up, resumed his disguise, and left the way he had come.

Once outside, Nick Carter returned to his home off Madison Avenue. He went up the steps and tried the door. It was locked. From force of habit he picked the lock instead of using his key. He had had the old lock changed so many times in the past month that he could never be certain he had brought the right key. He glanced at the piece of a Malay dagger that was still imbedded in the door. A keeneyed knife thrower had put that there only last week.

Stepping inside, he turned and looked back. Not seeing anyone in the street, he closed the door and locked it. His wife, Ethel, was coming down the stairs.

"Ethel!" he exclaimed. "What a surprise! You usually don't make an appearance until the last chapter, if you're mentioned at all."

"Nick, I want to speak to you about those awful disguises you use. Can't you at least hang them up when you're finished with them?"

"But, Ethel, you know I'm often in a hurry and don't have time! You ought to know how life is around here; you've been kidnapped by thugs and cut-throats often enough. Besides, I thought it was Mrs. Peters' job to do the cleaning up."

"Mrs. Peters?"

"The housekeeper. Don't tell me you've forgotten the housekeeper." Nick Carter stepped into the downstairs dressing room and began to rid himself of his Bowery disguise.

"How can I keep track of who is supposed to be working here when the writers of your adventures can't? Oh, Joseph asked for the afternoon off."

"Joseph?"

"Our butler's name is Peter. Joseph won't join the staff for another ten years." Nick began peeling off his beard stubble.

"Well, he said his name was Joseph. He answers to the name. He answers to any name I call him, for that matter. He took the afternoon off so since Ida Jones is on that forgery case in Philadelphia and Chick and Patsy are shadowing someone in lower Manhattan, I sent Ten-Ichi to do the shopping."

"You couldn't have." Nick began combing his hair. "What a strange sensation to be combing my own hair instead of a wig."

"Why couldn't I send Ten-Ichi?"

"Because I'm not supposed to have a Japanese assistant until 1904. Even if the readers can't keep the chronology of my adventures straight because of all the reprints, WE certainly ought to."

"You just said the writers can't ever make up their minds who is supposed to be here, so he may as well be here this year."

"Humph! That's so. You may be right, Edith."

"Ethel."

"Excuse me, dear. I'm so seldom myself these days. I wish I could take a vacation."

"You know what happens when a detective takes a vacation; he stumbles onto the strangest case of his career. It's one of the oldest conventions in detective fiction."

By now, Nick had changed into his own clothes, his usual suit of blue-grey with the white vest and red bow-ties. Ethel shuddered.

"I also wish you'd buy some new clothes. I'm tired of seeing you in that suit."

"I'm sorry, dear. It's part of my image. How will people recognize me from my magazine illustrations if I don't dress like this? I'm having an extra dozen of them sent over from my tailor."

"I thought no one was supposed to know what you look like except me and Inspector Byrnes."

"Don't forget Chick and Patsy."

"I wish I could. They're continually popping in and out of here like the Rover Boys."

"I don't think the Rover Boys have been created yet. This is the dime novel era, remember? Gaslight, wooden side-walks, free-for-all football games." Nick reached into a humidor and extracted a fresh cigar.

"Don't you know what cigars do for your image?"

The famous New York detective bit off the end of the cigar and lighted it from the kerosene lamp which stood conveniently at hand. He didn't have a chance to reply for at that moment the front door burst open and three figures entered the house.

"Begorra, Nick," said the young Japanese who was the first to enter. "Oi didn't know you'd be here so soon. Wait 'til oi put these groceries in thay kitchen. Oi'd loike to thry my disguises out on you. Oi thought of a new one last noight."

"Just keep working on your Irish brogue, Ten-Ichi. You won't have anything to do in the series for a few years."

But the young son of the Emperor of Japan didn't hear as he vanished down the hallway.

"Hi, Nick!" said the second figure to enter.

"Hi, Chief! What's up?" said the third.

"Pack your bags, lads," Nick addressed his first and second assistants, "We're leaving for Washington, D. C., to protect President Cleveland.

"Terrific, Nick!" said Chickering Carter. "I've been hoping for some action."

"Then pack an assortment of disguises...senators, dock-workers, lobbyists, tourists, waiters...and an arsenal of our best armaments: revolvers, smoke-bombs, equipment to tap telegraph wires. Use **Pinkerton's Standard Equipment List for Political Cases, 1895 Edition.**"

And the famous New York detective dashed upstairs to his room to pack his own suitcase. In 20 minutes he was hurrying downstairs, dressed in the frock coat and checked pants of his favorite disguise as the Vermont countryman, Thomas Bolt. He carried a carpet bag in one hand. His two assistants were waiting for him dressed as nondescriptly as possible. Ethel was waiting with his hat.

"Don't you think that disguise is likely to attract more attention than you want?" she asked. "You use it so often."

"Bosh!" replied Nick Carter. "What's good enough for the great Allan Pinkerton is good enough for me." He kissed his wife on the cheek and the famous New York detective vanished into the night followed by his able assistants.

(We now skip quickly ahead to the last scene in our story. Suffice it to say that many perils have been met and overcome until the villain responsible for the plot against President Cleveland is revealed and confronted by the famous New York detective and his assistants.)

Night! Tempestuous night! The scene is a graveyard, illuminated by

the light from two dark lanterns. The terrain is littered with the fallen enemy and a few members of the United States Secret Service. The only ones on their feet are the plotter, Dan Carruthers-Quartz (nephew of the redoubtable villain, Dr. Jack Quartz) and the New York detective, Nick Carter. All disguises have been cast aside and the two foes face each other across an open grave. Carruthers-Quartz has his back to an oak tree. Nick Carter is leaning against a hitching-post, holding a revolver in his left hand. Another revolver protrudes from his hip pocket. His white vest almost gleams in the lantern light.

"You've bested me, Carter," admitted Carruthers-Quartz. "Here, to show there are no ill feelings between us, have a cigar." He held out his cigar case.

"No, you don't fool me with that drugged cigar device twice," said Nick. "I'll smoke my own, you fiend..." And with his right hand he coolly extracted a cigar from his own case, bit the end off and lighted it with the flame from his dark lantern. His eye never wavered and the hand which held the revolver was steady. Perhaps it was the thought of the twin guns inside his coat sleeves, held in place by cunningly contrived springs, which helped him remain so calm. Forewarned was fore-armed, his father always said. FOUR-gunned was even better.

The light of the dark lantern flickered once, but that was all Carruthers-Quartz needed. He threw his own lantern at the detective, knocking him to one side, and ducked behind the oak. His gun was out and four shots were heard; four bullets found their mark. But there was no cry from Nick Carter nor did he fall to the ground.

"Why don't you fall, Carter?" cried the villain. "I've put four bullets into you!"

But the figure was mute. Carruthers-Quartz waited a moment, then another, then he slowly crawled toward the figure in the wide-brimmed white hat, preparatory to engaging it in hand-to-hand combat.

"Answer me, Carter! Are you deaf?"

"Deaf as a post, Carruthers-Quartz," came the voice of Nick Carter, but from BEHIND him. Nick re-lit his dark lantern and in the light Carruthers-Quartz could see that what he took for the figure of the New York detective was a coat and hat draped over the hitching-post. Nick Carter stood behind him with the same revolver in the same left hand, only now he was in his shirt-sleeves and vest.

"I can't recall when I've had to move faster in my whole career unless it was when I was thrown off an ocean-liner and had to save myself by grabbing onto the anchor chain. Quick, Patsy, the hand-cuffs!"

A hand gave him what he sought. There was a click of steel and it was over.

"You might hand me a fresh gun, Chick," said Nick Carter as he put his own into his pocket and took his coat off the post. "This one is out of bullets."

"Caught with an un-loaded gun," muttered the would-be assassin of President Cleveland.

"You mean caught by Nick Carter!" said the first assistant of the famous New York detective.

(Note: As presented to the before-mentioned Festival of Creative Works, a cap gun was fired off as Carruthers-Quartz fired at Nick Carter. The cap gun had only two shots in it, so the text of the story was amended at that point.)

RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS

THE HESS COLLECTION, by D. R. Martin. Article appearing in the LITERATA Section of the Minneapolis Daily for Monday Nov. 17, 1975. Excellent review of the dime novel collection amassed by George Hess and now housed at the University of Minnesota Walter Library. Illustrated with a number of items displayed "newsstand" style.

THE REAL NANCY DREW, by Rosalyn Drexler. New York Times Magazine, October 19, 1975. An "interview" with aging Nancy Drew regarding the books she appeared in.

LIBRARY HONORS AN AUTHOR WHO'S SWIFT, HARDY AND 82, by Bruce Chadwick. Article in a "New Jersey" newspaper reviewing the books written by Harriet Adams on the occasion of her 82nd birthday. Harriet Adams wrote for the Stratemeyer Syndicate and authored many of the Bobbsey Twins, Nancy Drew, Hardy Boys and other girls and boys series books.

THE RHODE ISLANDER, The Providence Sunday Journal Magazine Sept. 28, 1975. **ONWARD AND UPWARD WITH PULPS AND GLOSSIES**, by Maurice Dolbier. A nostalgic look at the magazines of the 20's. Mention is made of Frank Merriwell, Nick Carter and Buffalo Bill among the more prosaic magazines of the era such as Colliers, Saturday Evening Post, American and the pulps.

COLUMBUS CITIZEN JOURNAL, Sept. 9, 1975. **Kid Books** by Norman Nadel. A review of the works of Andrew E. Svenson of the Stratemeyer Syndicate. Mr. Svenson worked for the syndicate from 1948 to his death on August 21, 1975. He authored late issues of the Bobbsey Twins, The Hardy Boys and Honeybunch.

NEWSBOY, October 1975. Jack Bales, Editor, 305 E. Leo St., Apt. A, Eureka, Ill. 61530. The Newsboy, official organ of the Horatio Alger Society, has been featuring a series of articles about New York as it was during Alger's time. Very interesting reading.

XENOPHILE, September 1975. **ForeSHADOWings**, by Bill Blackbeard. A well researched article into the history of the Shadow, his literary beginnings in the pages of dime novels and the famous French series about Fantomas. Part II is scheduled for the October issue. Xenophile is published by Nils Hardin, 718 Westchester Court, St. Louis, Mo. 63122.

BAUM BUGLE, Christmas 1974 and Spring 1975. *Bibliographia Pseudonymiana* Anonymous. An excellent article on the cloth bound series books written by L. Frank Baum under his various pseudonyms. The Christmas 1974 issue features the Aunt Jane's Nieces Series, Mary Louise Series. The Spring 1975 continues a description of the Mary Louise Series. The Baum Bugle can be reached through Fred M. Meyer, 220 North Eleventh St., Escanaba, Michigan 49829.

HUNTINGTON LIBRARY QUARTERLY, Vol. 17, 1954. A Classification of 1,531 Dime Novels. Anonymous. The writer classifies the 1531 dime novels presented the Huntington Library by Frank O'Brien in the 1920's. His main subjects include West in General, City Life, Sea, Detective, Indian Tales, Border Life, American Revolution, Colonial Times. A very good pioneer effort in the classification of the various subjects covered in dime novel literature.

QUESTIONS AND ANSWERS

- Q. Is "The Signal Boys" by Arthur George Eggleston part of a series" Paul L. Webb.
- A. "The Signal Boys" is the third volume in the "Big Brother Series" published by Putnam during 1877-1878. The titles of the first two are "The Big Brother" and "Captain Sam." Whether there were more volumes to the series I do not know. Can anyone throw further light on this series? Ed LeBlanc.
- Q. Can anyone shed any light on "The Ferry Boy and the Financier," published by Walker, Wise & Co.? The by-line is "Written by a Contributor to the Atlantic." Paul L. Webb.
- Q. I'm looking for the subtitle of "The Telegraph Messenger Boy," by Edward S. Ellis. Louis Bodnar, Jr.
- Q. Does anyone have any information on a magazine named "The Magnet" probably published in the U. S. during the 1890's? Of particular interest is the fact that Upton Sinclair contributed at least one short story for its pages. Edward Allatt, 13 Coleridge Way, West Drayton UB7 9HR Middlesex, England.
- Q. Does anyone have Nick Carter Weekly No. 96 and/or Magnet Library No. 101. I would like to contact anyone having them to get data for my next bibliographic listing. Randy Cox, RR 1, Northfield, Minn. 55057.

DIME NOVEL COLLECTOR'S BOOKSHELF

THE BOYS DUMAS, G. A. Henty: Aspects of Victorian Publishing, by John Cargill Thompson. Carcanet Press, Limited, 266 Councillor Lane, Cheadle Hulme, Cheshire SK8 5PN, England. \$10.50. A list with description of the various American publishers of Henty with many bibliographic notes. An excellent book for Henty collectors. I found it a little difficult to follow. My acquaintance with Henty is sadly neglected but the book has given me second thoughts on acquiring a collection.

SPORTS ILLUSTRATED, Sept. 3, 1975. YESTERDAY, by Mark Sutfin. Boys' Sports Books Portrayed an Idealized World of Many Virtues. A good literary review of various sports series published during the series book era. The review includes Frank and Dick Merriwell, Baseball Joe, Garry Grayson, the books of Harold Sherman, William Heyliger and Ralph Barbour.

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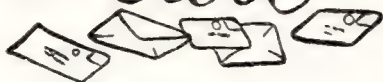
American pre-1900 popular literature — Dime novels, story papers, love, romances, etc.

Edward G. Levy

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Palm Beach, Fla. 33430

In the Mail



Dear Eddie,

I've just finished reading Norman Rockwell's *My Adventures As An Illustrator*. In it Rockwell mentions that he started his professional career illustrating children's books and magazines. He mentions Ralph Henry Barbour's *The Crimson Sweater* as an example of a book he illustrated. Does anyone know what other books he illustrated in this field? — Andy Zerbe

Dear Eddie,

I was interested to note Walter Jennings' comments on the free speech in the Robin Hood Libraries he had read. I haven't noticed anything unusual in them, at least as compared with the egalitarian sentiments expressed in the Aldine Dick Turpin Libraries. Of course, the Robin Hoods were written by some half dozen authors. In those I have by A. S. Burrage and Ogilvie, there is plenty of inveighing against the oppression of the Saxons by the wicked Norman nobles, but nothing of a socialist nature.

However, in each of the Dick Turpins I have read, Charlton Lea took time out to interpolate a few paragraphs of editorial comment decrying the injustices of the aristocracy against the common man. Lea wrote the first 111 numbers of this library. Stephen H. Agnew, who took over with #112, contented himself with giving full rein to his fantastic imagination. In his other work for Aldine, notably in *Spring Heeled Jack*, Charlton Lea also indulged himself in criticizing the establishment.

In the same lot which contained the copies of *Under The Gaslight*, there were some numbers of the *Merry Masquerader*, a comic paper published by Collin & Small (the energetic George G.), *Wild Oats* also by Collin & Small, the *Jolly Joker* from Frank Leslie, and the *Comic Monthly* apparently published by Haney.

— Ross Craufurd

Dear Mr. LeBlanc:

Readers who have not "heard more about William T. Adams than you ever intended to know" would be interested in Raymond L. Kilgour's *Lee and Shepard, Publishers for the People* (Hamden, Conn.; Shoe String Press, 1965) which deals extensively with Adams and his works.

As for earlier publishers, there are several elusive ones such as Brown, Bazin; Phillips, Sampson; Brown, Taggard, and Chase; Crosby, Nichols, and Lee (the Lee of Lee and Shepard in an earlier venture); and S. C. Perkins. Steering through the publishing waters of the Boat Club series is indeed chaotic and further citations regarding these publishers would be appreciated.

I have included my own Oliver Optic chronological checklist which covers only the major series and books. These dates have been selected on the basis of sources such as NUC, the Kilgour book, *Publishers' Weekly*, and the books themselves. More extensive data can be found in my seminar paper, "A Bio-Bibliography of William T. Adams." It is available through inter-library

loan from the State University of New York at Albany, School of Library and Information Science. It also deals with plots and characters of several of the series and discusses the famous Louisa May Alcott battle. Adams accused her of reading his books with her elbows, but thousands of boys read them with their hearts.

The two articles by S. E. Wallen cover much Optic ground, and it is to be hoped that further information can be added to it.

— Janet R. Lillibridge, Saratoga Springs, N. Y.

- | | | |
|------|-----------------------------|-------------------------------|
| 1852 | Hatchie, the Guardian Slave | Little Bobtail |
| 1854 | The Boat Club | Northern Lands |
| | In Doors and Out | Sea and Shore |
| 1855 | All Aboard | 1873 Money-Maker |
| 1856 | Now or Never | The Yacht Club |
| 1857 | Try Again | 1874 The Coming Wave |
| 1858 | Poor and Proud | The Dorcas Club |
| 1860 | Little by Little | Sunny Shores |
| 1862 | Riverdale Story Books | 1875 Going West |
| 1863 | In School and Out | Ocean-Born |
| | Rich and Humble | 1876 Living Too Fast |
| 1864 | The Sailor Boy | Vine and Olive |
| | The Soldier Boy | 1877 Isles of the Sea |
| | Watch and Wait | Just His Luck |
| 1865 | Fighting Joe | Out West |
| | Work and Win | 1878 Lake Breezes |
| | The Yankee Middy | 1879 Going South |
| | The Young Lieutenant | 1880 Down South |
| 1866 | Brave Old Salt | 1881 Up the River |
| | Haste and Waste | 1882 All Adrift |
| | Hope and Have | 1883 Snug Harbor |
| | Outward Bound | 1884 Square and Compasses |
| | The Way of the World | 1885 Stem to Stern |
| 1867 | Breaking Away | 1886 All Taut |
| | Red Cross (1868?) | 1887 Ready About |
| | Seek and Find | 1888 Taken by the Enemy |
| | Shamrock and Thistle | 1889 Within the Enemy's Lines |
| | The Starry Flag | 1890 On the Blockade |
| 1868 | Dikes and Ditches | 1891 A Missing Million |
| | Down the River | Stand by the Union |
| | Freaks of Fortune | 1892 Fighting for the Right |
| | Make or Break | A Millionaire at Sixteen |
| | Our Standard Bearer | A Young Knight-Errant |
| 1869 | Brake Up (1870?) | 1893 American Boys Afloat |
| | Down the Rhine | Strange Sights Abroad |
| | Lightning Express | A Victorious Union |
| | On Time | The Young Navigators |
| | Palace and Cottage (1868?) | 1894 Asiatic Breezes |
| | Switch Off | Brother Against Brother |
| | Through by Daylight (1868?) | Up and Down the Nile |
| 1870 | Bear and Forbear | 1895 Across India |
| | Cringle and Cross-Tree | Half Round the World |
| | Desk and Debit | A Lieutenant at Eighteen |
| | Field and Forest | In the Saddle |
| | Plane and Plank | 1896 Four Young Explorers |
| 1871 | Bivouac and Battle | On the Staff |
| | Up the Baltic | 1897 At the Front |
| 1872 | Cross and Crescent | Pacific Shores |
| | | 1899 An Undivided Union |

Dear Eddie,

I read with interest your notice that the Roundup will be increased in size, but will be issued bimonthly. Being editor of a "collector's magazine" like yourself, I commiserate with you in the problems common to us, and I back you fully in your decision. Let us hope that the collectors' periodical—though it has a limited appeal and operates on a shoestring budget—can always weather the many problems that continually arise. My best wishes for your continued success.

Best regards, Jack Bales, Editor Newsboy, Horatio Alger Society

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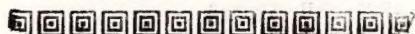
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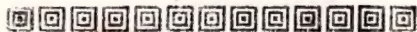
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